

WHAT THE MOTION PICTURE PLAYERS ARE DOING

To Tea with the Kaiser

By Harriette Underhill

And then, fortified by three cups of tea and six slices of toast, we asked Laurence Grant to tell us all about the Kaiser. (Oh, yes, we had tea with him, of course.)

The reason we asked him was because every one had told us that Mr. Hohenzollern could not use his left arm; that it was withered or something like his soul. And then we went to see "To Hell With the Kaiser," and Mr. Grant played the latter half of the title role, and he made this much-battered ruler not exactly ambidextrous, but at least he allowed him free use of his left arm. And we wanted to know all about it, so we asked and we learned.

That withered arm of the Kaiser's is a popular fallacy! It would be popular, of course. Anything which caused "a certain party" inconvenience or embarrassment would be popular here at present; but Mr. Grant says the withered arm is not withered; and he should know, for he has seen the Kaiser scores of times and has shaken hands with him—not recently.

"This tall walking stick which I am carrying here originated with the Kaiser," said Mr. Grant. "You see, his left arm is four inches shorter than his right arm, and he always carries his stick in his left hand. You might meet him any number of times and never notice the deformity, for when he isn't carrying a stick he rests his hand on his sword, if he happens to be wearing one, or he puts it in his pocket or behind him. Concealing this physical defect has become second nature to him. His left hand he uses for displaying his rings; his right hand he uses to gesticulate with, or to bang on the table to enforce his remarks. He has a fine sense of humor and is extremely democratic—at times."

All of this was vastly interesting. At last we knew a man who knew the Kaiser, and we decided that we would immediately tell everybody—that is, everybody who reads The Tribune—that they were all wrong in their criticism of Mr. Grant's Kaiser. All previous portrayals of Mr. Hohenzollern have shown him with his left arm glued to his side.

But then, Mr. Grant gave us an entirely new version of Germany's ruler and he managed to make him dignified

even after Olive Tell put a lasso around his waist.

This picture was the first one that Laurence Grant ever had made. He did it just for a vacation while his sketch "Efficiency" was resting, and he says he doesn't believe he will make another one. He is not enamored of the art. As a matter of fact, he prefers being at the other end of the camera.

"Taking motion pictures is much more to my liking than posing for them. You see, I know quite a lot about photography, and I have some wonderful pictures of your Grand Canyon."

This was the first time we ever had heard an Englishman admit that there was anything in America worth taking back to England with him, unless it was a wife, and we told Mr. Grant so.

"Why, America is a most marvellous country; but I must say I like the West better than the East. I remember the first time I visited the Grand Canyon. I was accompanied by a party of ministers and a party of cowboys. As we reached the top and the grandeur spread itself out before our eyes most of us were speechless; but one of the divines stepped forward and, taking off his hat, said: 'O God, how wonderful are thy works!' Then one of the cowboys sprang forward and, throwing his hat on the ground, cried: 'Don't it beat Hell!' And I wondered which one had been more impressed."

"What I should like to do would be to make motion pictures myself. But I am quite sure that no one would trust me to direct for him, and having one's own company costs a great deal of money. Then I never should be satisfied unless I could make a picture like those made by D. W. Griffith—and no one ever has been able to accomplish that."

"Mr. Griffith stands alone. Did you see 'Hearts of the World,' and do you remember the scene where the swans appear on the water with their little family? I went to see the picture last night, and I sat spellbound. It matters not whom he chooses for his pictures, the results are always the same. He could bring tears from a stone. As is usual in such cases, he has many imitators, but no one so far has ever approached him. So I do not think that I shall try. I shall just continue to take my Kaiser around the country and visit some more of your wonderful cities which I have not seen."

Thousands of times has Little Eva ascended to heaven via the dramatic stage. Ever since Cordelia Howard MacDonald, the first Eva of all times, made her initial ascension, many bloodhounds have chased Eliza across stage ice. Yet it has taken the motion picture to give the story a new interest. In the picture Little Eva goes to heaven and Eliza is pursued across a real river of ice, but in addition, and in particular, Marguerite Clark plays not only the part of Eva, but of Topsy as well.

Manager Edel will present another of the wonderful Outing-Chester scenes, "A White Wilderness," picturing the camera man's sensation amid two hundred square miles of glaciers, towering mountain peaks and totally unexplored wilderness. Billy Parsons will be seen in his latest comedy, "The Widow's Mite."

A feature of extraordinary interest is the third instalment of the Official Allied War Pictures, showing the activities on the various fighting fronts. These pictures are released through the Committee on Public Information.

Grace Hoffman will sing "Voce di Primavera" (Strauss), Ralph H. Brigham and Herbert Sisson will alternate in playing selections from "Tales of Hoffman" (Offenbach) on the pipe organ. The Strand Symphony Orchestra will play the overture from "Mignon" (Thomas). Oscar Spresen and Carl Edouarde will conduct.

Enid Bennett, in a new Paramount comedy-drama called "The Vamp," will be the chief pictorial attraction on the programme at the Rialto this week. She will be seen as wardrobe girl with a musical show, a demure and timid creature whose knowledge of "vamps" has been gained solely by listening to the chatter of the chorus girls. When she falls in love with a young settle-

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ment worker living in her boarding house she discovers that it will take a few vampire tactics, legitimately employed, to bring the young man to the point of proposing.

Douglas MacLean plays opposite the star, Melbourne Macdonnell and Robert McKim also being prominent in the cast. Jerome Storm directed the production.

In making the motion picture version of Rupert Hughes' novel, "We Can't Have Everything," which is to be seen at the Rivoli this week, Cecil B. De Mille, the producer, chose from among the Artcraft players a cast which includes Theodore Roberts, Tully Marshall, Thurston Hall, Elliott Dexter, Raymond Hatton, Kathlyn Williams, Sylvia Breamer, Wanda Hawley and James Neill. The scenario providing roles for this stellar array was written by William C. De Mille, brother of the producer, and author of "Strongheart," "The Warrens of Virginia" and other stage successes.

"We Can't Have Everything" is a decidedly up-to-date story of New York society, introducing some amusing scenes during the making of a motion picture, an exciting fire in the picture studio, a glimpse of café life and a dash of the war.

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Tourneur Protests Conventional Roles

Maurice Tourneur, the independent producer, has taken up cudgels against the conventionalities of certain screen characters. "If the photoplay is to advance," he declares, "we must throw the whole impossible crew overboard. The chief feminine interest," he explains, "is usually a cute, curly-haired, pouting ingenue who skips playfully through beautiful gardens, always with nice back-lighting effects, or else she is a poor persecuted heroine working under factory conditions that haven't been known for forty years. She gets smart clothes somehow or other, and is continually annoyed by a scoundrelly foreman. Or the feminine interest is a vampire whose single glance brings every man to his knees before her."

"The vamp is happily passing. The ingenue star, however, continues to be torn between the idiosyncrasy of the beady-eyed hero and the inexplicable villainy of the heavy. So she turns to a menagerie of dumb animals, usually such animals as goats, ducks or pigs, which, of course, are to be found in every home in real life."

"Then there are the impulsive, generous cowboys who spend their time in looting in front of the sheriff's office, or dancing madly with décolleté dance-hall girls at the Last Chance Café. I have yet to see a cowboy looking after a cow."

"There is our old friend, the convict, who insists upon wearing stripes, although such prison attire has been abolished. Stripes seem to reconcile him to the vigors or prison existence. And he always escape with absolute ease when the inclination strikes him."

"I might go on explaining all the rest of them. There is the screen doctor with his van Dyke beard, the rough but kindly sheriff with his tin badge, the faithful old negro servant, the regenerated Western bad man, the irate landlady always demanding her rent, the underworld folks 'turkey-trotting' in a slum café, the princess of the imaginary kingdom, the brutal Russian grand duke, the guileless mountain maid, the beautiful slavey with her tatters and perfect coiffure, the school teacher in the mining camp, the cool and calculating gambler of the '40s, the upright district attorney, the moonshiners with their regulation feud and all the rest."

"Do these reflect life? I doubt it. We must get away from the ruts of the present day scenario if we are to advance." Most of all, we must realize that no human being is utterly bad and no one completely good. Only by painting the subtle human nuances of our screen characters can we present real life."

Mr. Tourneur is now completing, at his Fort Lee studios, his production of the Drury Lane melodrama, "Sporting Life," which will be marketed through Hiller & Wilk, Inc.

Notes of the Screen

On board a transport bound for somewhere on the other side a serial motion picture was being shown to hundreds of the soldiers. The alarm was given that a U-boat had been sighted, and immediately every man ran on deck. A torpedo was launched, but missed. The boys waited a few minutes, and then one of them turned to an officer and asked: "Can we go below now and finish the picture?"

That shows what the motion pictures mean to the boys on the transports. It is practically their only form of entertainment except what they dig up for themselves. Since March the Y. M. C. A., through the Community Motion Picture Bureau, has established the motion picture circuit, providing from 40,000 to 60,000 feet of film to each boat. The crew and the soldiers enjoy them going over, and the crew and the wounded coming back.

Olive Tell, who is playing the American girl, Alice Monroe, in the Screen Classics (Inc.) production, "To Hell With the Kaiser," has just signed a contract with Metro as one of their stars.

Just after Fred Stone "fell" for the "movies" he fell twelve feet from a camera platform. Aside from a wrenched wrist and a few bruises, the popular star of the stage is still "physically fit" for the demands of the motion picture studio. Stone is cramming his first Artcraft picture, "Under the Top," full of acrobatic stunts. The film is now well under way, under the direction of Donald Crisp.

Joseph Lertora, who has been playing in "Going Up," and who this week leaves the cast to begin rehearsals as leading man for Eleanor Painter in "Gloriana," has also been engaged for the aviation propaganda picture "En l'Air," which, it is said, will be most lavish. Edith Day, also of "Going Up," is in the cast.

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